

Air Brush.



PUBLISHED BY AIR BRUSH MANUFACTURING CO.
ROCKFORD, ILL.



Photogravure from life-size portrait, executed with Air Brush.

THE AIR BRUSH.

MANUFACTURED ONLY BY THE



Air Brush Manufacturing Company,

ROCKFORD, ILLINOIS,

U. S. A.

*The Invention Thoroughly Covered with Patents in
the Civilized Countries of the World.*



THE AIR BRUSH.

We are sure this tool for artists cannot be better introduced to any not already familiar with its merits, than by the following report, recommending the highest award of Franklin Institute :

HALL OF THE FRANKLIN INSTITUTE,
PHILADELPHIA, August 30, 1886.

The sub-committee of the committee on science and the arts, constituted by the Franklin Institute of the state of Pennsylvania, to whom was referred for examination the Air Brush of the Manufacturing Company, of Rockford, Illinois, respectfully report :

That after an examination of the instrument and its uses, they regard it as deserving of the warmest commendation. The application of the principle of the Air Brush to a tool for distributing liquid pigments upon paper or other surfaces, in the production of pictures, is a great novelty in the arts, and as important as it is novel in its economy of time. In the hands of an accomplished draughtsman it is an acquisition of rare value.

Of course this instrument cannot make up for any deficiency of artistic skill in the operator, for

as much proficiency in drawing practice is necessary with this as with any other of the pencils or brushes heretofore used. What is chiefly claimed for it by its inventor is, that it facilitates his work by shortening greatly the time consumed in the execution, and that it is more durable than crayon or pastel, when used in imitation of those styles.

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One of its merits is that tints laid in by means of the Air Brush possess the advantage of appearing equally well whether the light falls on them from one side or the other.

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We have only to add that this remarkable invention is an important aid to the artist, and we believe it deserves the highest award the Franklin Institute has it in its power to bestow.

(Signed) JOHN SARTAIN,
JOHN CARRETT,
C. M. CRESSON, M. D.,
Per W. H. W., Sec'y.

Nov. 3, 1886.

Amended to incorporate the award of the Elliot Cresson Medal, and as so amended, adopted.

(Signed) H. R. HEVL, Chairman.

I certify the above is a correct copy from the minutes. WM. H. WAHL, Secretary.

The special medal was also awarded to the Air Brush and Portraits executed therewith, at the Exhibition of the American Institute of the City of New York, held in 1884. The judges' report was as follows:

"The above exhibits are of great usefulness, giving a pure graduated shade, unattainable by any other means with which we are acquainted, and deserving of high praise.

"CHARLES WAGER HULL, Chairman."

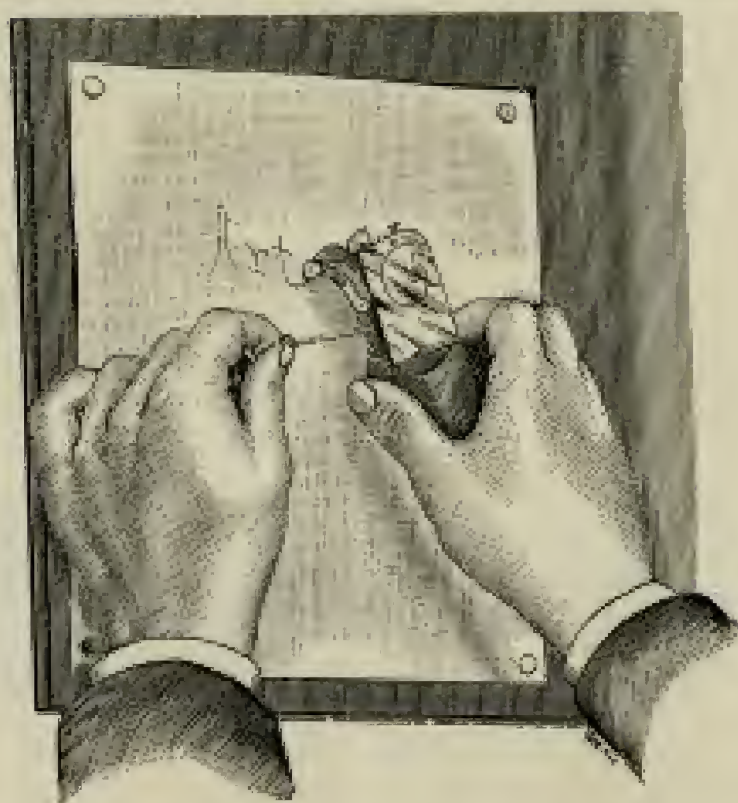
Such commendation is authoritative. Further emphasis from us on the quality of work possible with the Air Brush is needless. We will then proceed to explain fully the character of the instrument, and why it is valuable to artists.



MANIPULATION.

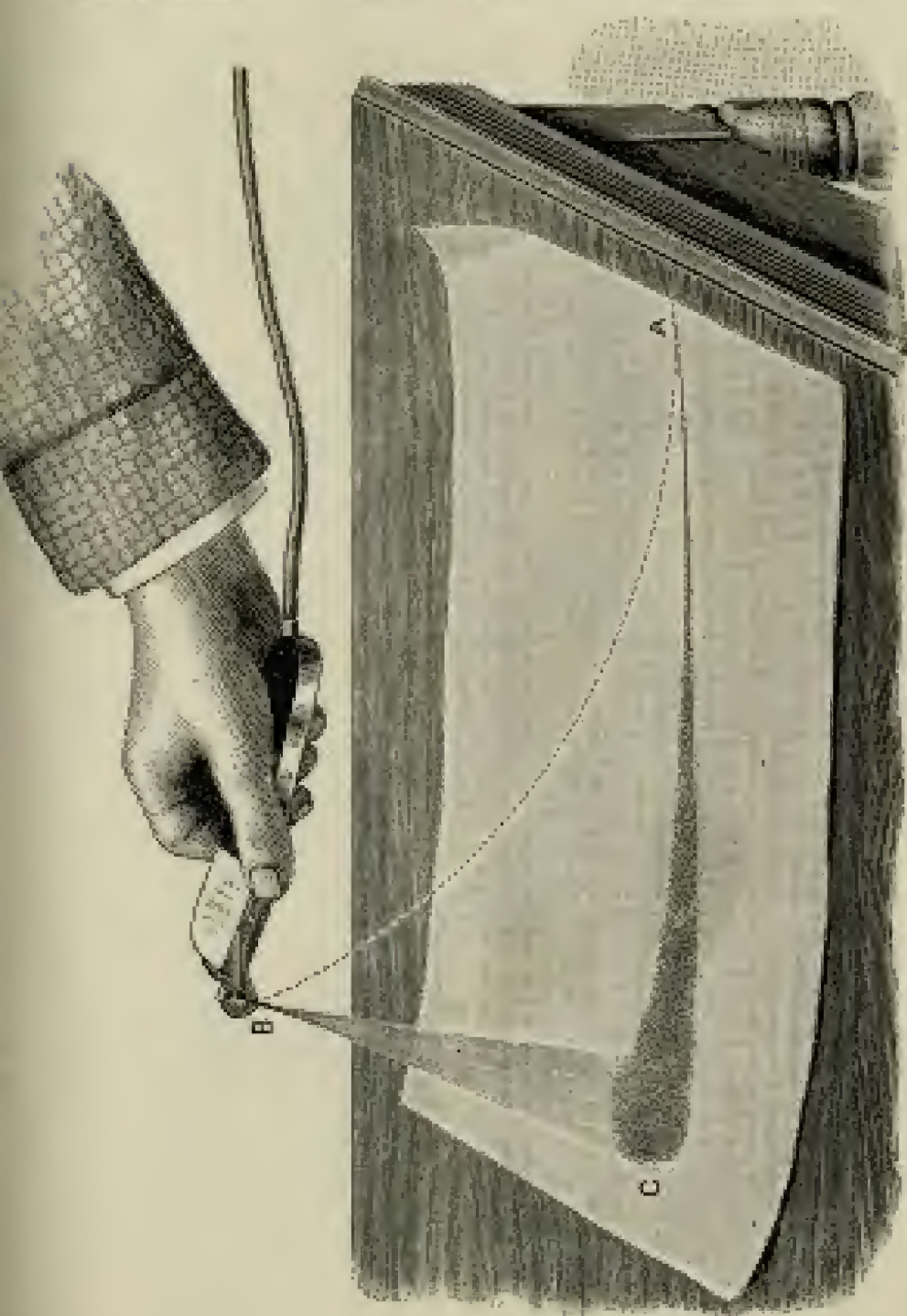
This artist's tool is, in brief, a device for applying liquid color by a jet of air. It consists of three parts—air-pump, air-reservoir and hand piece, connected by the necessary rubber tubing.

The action of the hand-piece is entirely controlled by the thumb-valve, and the artist can produce the finest line and instantly change to a broad shadow. These effects with a single stroke have a finish that only hours of toil can equal by any other known means.



The cut on the opposite page will give a clearer idea of the action of the Brush.

It will be seen that holding the instrument low produces fine lines, that by elevating the instrument broad effects are produced, and that the artist can go from line to shadow without stopping, as seen in the cut. Supposing the instrument moved from A to B, following dotted lines, the effect would be as seen on the paper from A to C. The increased supply of liquid necessary to produce the broad effect at C, is regulated entirely by the thumb.



Fig' 1.

The essential features of the hand-piece are indicated in Figs. 1 and 2. In Fig. 1 the cover has been removed. Air is forced into the tin reservoir by the pump (see cut, title page) and is thence furnished through tube M, Fig. 1, to hand-piece. Just beyond main valve K, Fig. 1, as will be seen, the tube M divides; one branch carries the stream of air to wheel W, which is thus put in rapid motion. The needle, as shown in Fig. 2, is hooked into the walking-bar B, and thus receives a to-and-fro motion through the liquid pigment in spoon. The other branch of the air-tube M carries air to air-blast D,

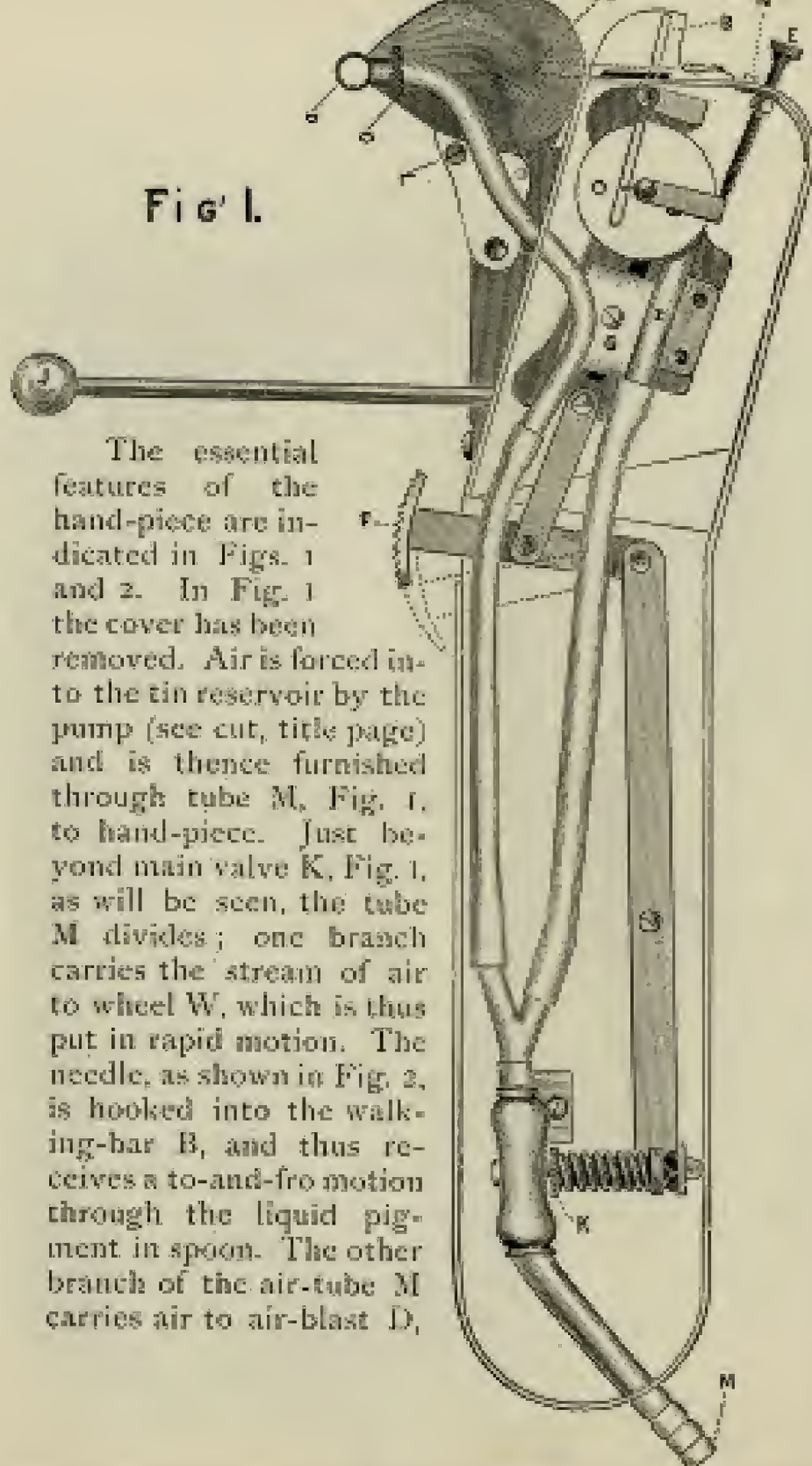
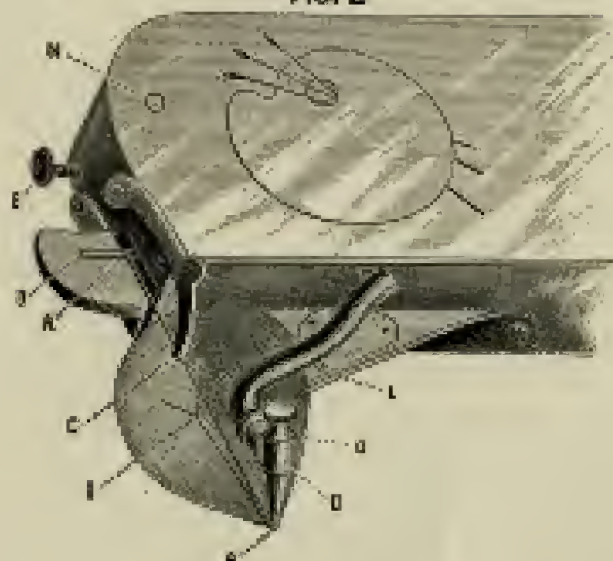


FIG. 2



where the jet meets the point of the needle A, Fig. 2. This downward blast emerging through D, meets the point of needle charged with color, and blows this color upon the paper, as shown by cut on page 7.

The various other parts are to control and regulate the supply of air and the supply of pigment.

C, Fig. 2, is the needle-guide to hold needle in position. It may be raised or lowered at will. The needle set-screw, E, Fig. 2, controls the distance that thumb-valve F, Fig. 1, must be pushed forward in order to obtain the finest lines. The thumb-valve referred to is shown at F, Fig. 1. As will be seen, it has two motions; by its in-and-out motion it controls the supply of air at K, and by its lengthwise motion it regulates length of play of needle and hence fineness of line.

The mahl-stick or guide J is used with the left

hand when a bit of detail is to be worked out. It can be removed when not required. The screw L, Fig. 2, can be used to raise the downward air-blast tube, and thus obtain a more granular shadow for broad work.

Economy of Time Without Loss of Individuality.

From the foregoing explanations it will be seen that this instrument is a legitimate artist's tool, and no more a "machine for making pictures" than crayon or camel's hair brush.

It will be understood that the mechanical contrivance is barely such as will furnish the constant, uniform current of air for carrying the liquid color, and the means of so controlling this current that it is in perfect sympathy with the slightest pressure of the thumb, the least movement of the wrist or hand on the part of the artist.

The color is thrown on the paper with the rapidity of the jet of compressed air. By the brush or crayon the work is done only so fast as the hand or fingers move. Every artist can think faster than he can execute. What could be a greater aid than this means of quickly fixing the artist's finest conception, before it is lost or dulled in the slow task of working out by ordinary means?

The use of the Air Brush does not imply the necessary abandonment of other methods, though experience shows that once an artist becomes thoroughly master of this, other methods are either absolutely laid aside, or become accessories of the Air Brush.

It is not claimed that the Air Brush makes skill and labor and talent on the part of the artist unnecessary. But it is known that with equal skill and talent better results, with less drudgery, can be obtained by the use of this tool for putting on color, than by any other means thus far discovered. It has also been repeatedly demonstrated that the use of the Air Brush can be more rapidly learned than that of stump or point, and that the very use of the instrument is in itself an education in shading.

All this explains why the Air Brush in no manner cramps the freedom of the artist.

Every artist will produce effects peculiar to himself, and will preserve his individuality, just as with other methods; but he will find his time so economized, and his labor so decreased, that he will attempt work from which he would shrink without the aid of the Air Brush.

HOW USED.

COLORS.

The Air Brush is used especially in working with India ink and water colors, and in applying lithographers' ink to the stone. Any color or combination of colors can, of course, be used. There is no dilute liquid pigment which cannot be applied by it.

SURFACE.

Liquid pigment can be used with the Air Brush upon any surface known to art. It works upon paper, canvas, parchment, glass, porcelain, solar prints, albumen paper, bromide paper, etc. It works upon vellum cloth without causing it to wrinkle.

For decorative work it gives fine results on satin, bolting-cloth, China silk, or velvet, without running of colors on satin, or matting of pile on velvet.

**WHY IT WILL PAY ARTISTICALLY AND FINANCIALLY TO
USE THE AIR BRUSH.**

I.

As has been explained, the work can be executed more rapidly than by any other known means.

The professor of drawing and water color painting in an Eastern university writes us: "The instrument has already paid for itself in the time gained during one month."

II.

The work produced is excellent in itself. For instance, in portraiture nearly all artists agree that (aside from likeness) brilliancy and perspective are the essentials. It is also known that pure high lights, delicately graded half tones, and clear transparent shadows, together with receding or diffused outlines, give brilliancy and perspective; always having a proper regard for contrast and reflected lights.

The work done by the Air Brush possesses diffusive qualities, naturally inclining to soft outlines; and a shadow produced by it, however deep, is (unlike wash or stump work) transparent in itself, being illuminated by minute interstices.

The Air Brush by its wonderful rapidity renders immediate results possible, so that the artist can secure likeness without going through the monotonous task of working it out with stump or point. He can thus place his original conception upon the parchment before it is lost or distorted by an unnecessary amount of drudgery.

III

One of the greatest advantages of the Air Brush is that the work will bear bad lighting with better grace than any other work known. Perhaps a word of explanation will not come amiss.

The artist in working his picture under an upper left light, or whatever it may be, adapts everything to those conditions; he also has a given stroke which predominates, and thus the larger part of his work is on one side of the parchment tooth, while his light is playing more strongly upon one side of the tooth than the other. As a result the picture does not do him justice if it is shown under any other light. The difference between brush and crayon work, and that of an Air Brush, is briefly this: Instead of applying color with a side stroke, the artist will throw the color directly into the parchment with the Air Brush, and thus his work will be evenly divided on each side of the parchment tooth; and after having completed a portrait exclusively with this instrument, it will show equally well under right or left light.

Every artist appreciates how consoling it would be if he could feel that, no matter what light his pictures were exhibited under, they would show to advantage in spite of the bad judgment displayed by inexperienced agents or picture buyers.

IV.

In water-color the artist finds himself relieved, in a great measure, from the mixing of tints before they are applied, as he can place one color over another to produce any given effect without the

slightest danger of what is commonly called "washing up," and can with perfect impunity, return to his modeling color, after having applied all his flesh colors, grays and carnations; and after doing what additional work may have been overlooked, he may then return to his flesh colors, and replace them as nicely as though never disturbed. In adopting the Air Brush for water-color work, the artist may also employ his usual tools, if he desires, as the work of this instrument closely resembles wash and stipple, though it has much more purity of tone and additional softness.

The Air Brush is Invaluable for the Following Special Uses:

WATER COLOR PAINTING.

Aside from the general advantages before enumerated, its chief recommendation is that with its use there is no danger of "washing up." One color passes over another without the least disturbance.

CRAYON AND PASTEL PORTRAITS.

The effects of the softest crayon and pastel are exactly produced by the Air Brush, with this great advantage, the work is indelible.

The taste of many wealthy and cultivated people is increasingly in favor of crayon portraits. The Air Brush produces *indelibly* the exact tone and effect of crayon work, whether in black and white or colors. With stump or point, delicacy and finish are only obtained with much tedious labor. With the Air Brush, these results are, comparatively speaking, immediate.

It is the simple truth that many a crayon artist has doubled his income and much increased his artistic reputation by using the Air Brush in the place of his old method.

PHOTOGRAPHY.

I. PRINTS.

Photographic authorities admit that the use of the Air Brush is the best and most economical method of finishing prints of all kinds. Especially does its work upon Bromide paper excel crayon in rapidity and artistic effect. Competent photo-Air Brush artists can earn more money than equally good photo-crayon artists and earn it more easily. This application of the Air Brush in the finishing of prints will repay careful investigation on the part of any engaged, or desiring to engage in this line of work. We know of no way in which a young person of artistic ability can so readily and profitably turn it to account in earning a livelihood as by the skilled use of the Air Brush for photo-copying and enlarging. Copyists who can also do re-touching of negatives readily obtain excellent positions in photographic studios, and command good salaries.

II. RE-TOUCHING.

The Air Brush does admirable work on large negatives, in building up lights in any part of the picture, or "bringing up" shadows that too often lack detail with our quick-acting dry plates; and after the operator has touched out the main spots and defects, the negative may be graded up to suit the requirements with the Air Brush. The Brush

works on either side of the negative desired, and imparts a finish closely resembling the original film, thus giving a picture the appearance of having been perfectly manipulated from beginning to end, rather than exhibiting a tiresome amount of hand re-touching and brush penciling. Every re-toucher knows the difficulty of obtaining soft blending with the use of pencils. There is too likely to be a sharpness on the edge of the stroke. The Air Brush, on the other hand, affords a diffuse film, making the blending perfectly soft and even. And this also explains why the Brush can be used to such advantage in re-touching draperies, hair, etc., for giving cloud effects in view-work, masking backgrounds, and the like.

LITHOGRAPHY.

As a lithographer's tool the Air Brush is exceedingly useful, both in the designing-room and in placing the work upon stone.

The first consideration is that the work is accomplished with extreme rapidity, both in designing and upon the stone. Every stroke of the air-jet deposits a finished stipple in any form desired, heavy shadow or fine line, at the will of the operator.

It is also a fact that the Air Brush process gives the most complete work with fewer color-plates than any other process thus far discovered.

These are considerations of economy, but it is no less true that the work executed by this instrument cannot fail to satisfy the artistic sense of the most exacting critic.

It is not practicable to insert in this pamphlet a list of the large number of high class lithographic

establishments, both in the United States and abroad, now satisfactorily employing the Air Brush. We can, however, furnish, when desired, reliable testimonials from the best authorities.

ARCHITECTURAL, MECHANICAL AND ENGINEERING DRAUGHTING, MONUMENTAL DRAWING, ETC.

In all draughting and designing where much detail is desirable, the Air Brush is exceedingly useful; its rapidity permitting a degree of elaboration otherwise impossible in commercial work.

To mention a single instance: The Ordnance Survey Office at Southampton, England, is now employing a number of these instruments, and it is credibly reported that eighty per cent. of time is saved. This office is the headquarters of a staff of royal engineers and their large corps of assistants, who are engaged in an official survey of Great Britain and Ireland, and the maps are here drawn, colored and reproduced.

In monumental drawing the Air Brush enables the designer to execute upon vellum, silk or paper a perfect *fac simile* of any stone, with a rapidity and perfection almost incredible to those unacquainted with its work. While its use for monumental work is constantly increasing, yet the fact is concealed in most cases, as the following actual occurrence indicates: The Air Brush Company addressed a large marble firm whom it knew to be successfully using the Air Brush, asking for some information, and received a reply admitting the value of the instrument, but declining the use of their name, and concluding as follows: "Our designs are as mysterious to our competitors as they are marvelous, and we wish them to remain so."

THE AIR BRUSH ITS OWN RECOMMENDATION.

It would be too cumbersome, and we deem it unnecessary, to add to this pamphlet the letters of commendation from artists, teachers of art, amateurs, draughtsmen, lithographers and others, now on file in our office. Nor do we wish sales to depend upon testimonials, though we can if desired furnish the discriminating, intelligent praise of accomplished judges in the many branches of artistic work in which the Air Brush is successfully employed.

We prefer that the Air Brush should be its own recommendation. And to this end, will, when desired, send the instrument on approval under such regulations as we have, only asking that a candid, careful trial be given. We will abide the results.

GUARANTEE.

Every Air Brush when packed and sent out from our establishment is guaranteed mechanically perfect. By this we do not mean that we can replace without cost such parts as needles, walking bars, or spoons, which are subject to natural wear, and which must of necessity be renewed with some frequency. But on the other hand, any mechanical defect or flaw will be promptly made good at our expense.

INSTRUCTIONS.

The Air Brush Mfg. Co. at its home office in Rockford, Ill., or at the principal agency offices in New York, Philadelphia and Chicago furnishes to

purchasers, free of charge, full instruction in the care and technical use of the Air Brush.

To any desiring instructions in using the Air Brush in water colors, in black and white, for portraiture, etc., we recommend the Illinois Art School, recently opened in Rockford, Ill.

The Air Brush is manufactured by the AIR BRUSH MANUFACTURING COMPANY, at Rockford, Illinois, and is fully protected by patents in the United States and abroad. The invention was completed and patented by MR. L. WALKUP, now President of the Company.

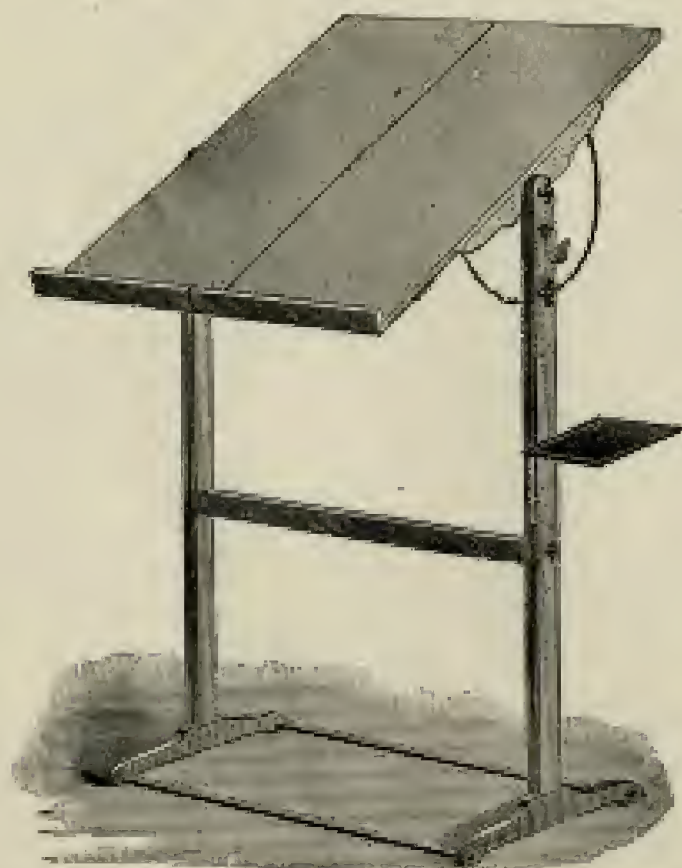
PRICE.

The price of the complete Air Brush is \$40 00
Price of the Easel, illustrated on next page, 5 00

Total, - - - - - \$45 00

Upon C. O. D. orders — not trial — or upon orders accompanied by cash, 6 per cent. discount on above price is allowed, making net cash for Air Brush \$37.60, for Air Brush and Easel \$42.30.

To places where we have no established agency the Brush will be sent upon thirty days' trial under reasonable conditions which will be furnished upon application. No discount is made upon trial orders, and as all our goods are fully guaranteed there is no risk to purchasers in taking advantage of our cash discount.



This cut represents an easel manufactured by us, and adapted especially to the Air Brush.

It can be taken apart at a moment's notice, and packed in a very limited space, thus making it convenient to carry.

The easel board may be placed at any angle. It may also be drawn into the lap or pushed away at will. The easel is firm and rigid when set up for use, being thoroughly supported; an iron rod passes through the brace, and is securely fastened at the end with thumb screws. A convenient nickel rest for the Brush is at the side, and below it a neat swinging tray for holding colors.

PRICE, \$5.00.